

The Shakespeare Newsletter

VOL. II, No. 5

"Knowing I lov'd my books, he furnish'd me . . ."

May, 1952

Summer Shakespeare Festivals Offer Varied Programs

Shakespeare Festivals at various locations in the United States and other countries continue to offer excellent entertainment to local and visiting lovers of the Bard's plays.

The Oregon Shakespearean Festival Association under the direction of Prof. Angus Bowmer of Oregon Southern College is presenting a four play series and a musical program in its 12th Annual Festival at Ashland, Oregon. This year *The Tempest*, *Henry V*, *Much Ado About Nothing*, and *Julius Caesar* will be presented from Aug. 1st to the 30th. Allen Fletcher of Yale, Philip Hanson, and Richard Graham will assist in the direction of the plays. Dr. Margery Bailey of Stanford and Dr. Curt Zimansky of Iowa State comprise the advisory staff. The plays are performed on an open air, Elizabethan type, apron stage "without scene breaks or intermissions to interrupt the sweep and drive of dramatic action." Over 12,000 people saw the plays last year. Over 5,000 of them came from every state and 7 foreign countries.

A thousand miles southward at the Old Globe Theatre in San Diego, B. Iden Payne will again direct the plays in a Fourth Annual Shakespeare Festival. *All's Well That Ends Well* will open on July 9 and a second play—either *The Merchant of Venice* or *As You Like It*—will follow on August 6th. Payne's pioneering efforts in staging plays in the Elizabethan manner in this country and in England make his productions in the San Diego replica theatre events of historical significance.

At Toronto, Canada, in the Quadrangle of Trinity College, The Earl Grey Players will present *Julius Caesar*, *The Winter's Tale*, and *The Merchant of Venice*, at Toronto's Fourth Annual Shakespeare Festival. The plays will be presented from June 30 to July 26. With simplicity the keynote of the production, a minimum of scenery and props is used. Elizabethan concerts will be given on Sunday evenings while the Festival is in progress.

A Shakespeare Festival in four languages will be a feature of one of the Summer Art Festivals in Zurich, Switzerland. *Timon of Athens* will be given in English by the Old-Vic Company, June 2-4, *Hamlet* in French by the Compagnie Madeleine Jean-Louis Barrault, June 5-6, *Macbeth* in Italian by the Piccolo Teatro della Città di Milano, June 14, *Richard II* in German by the Playhouse Company, June 4-7-8-13-18, and *A Midsummer Night's Dream* by the same company in an open air performance with music by Felix von Mendelssohn, June 14-17-19-21-25-27-30, July 1-2-3-4.

The annual *Hamlet* given at Kronborg Castle, Elsinor, Denmark, will this year be performed by the Irish Dublin Gate Theatre group, from June 12 to 21. Micheál MacLiammóir and Hilton Edwards star in the play. A different national group is invited to give the play each year.

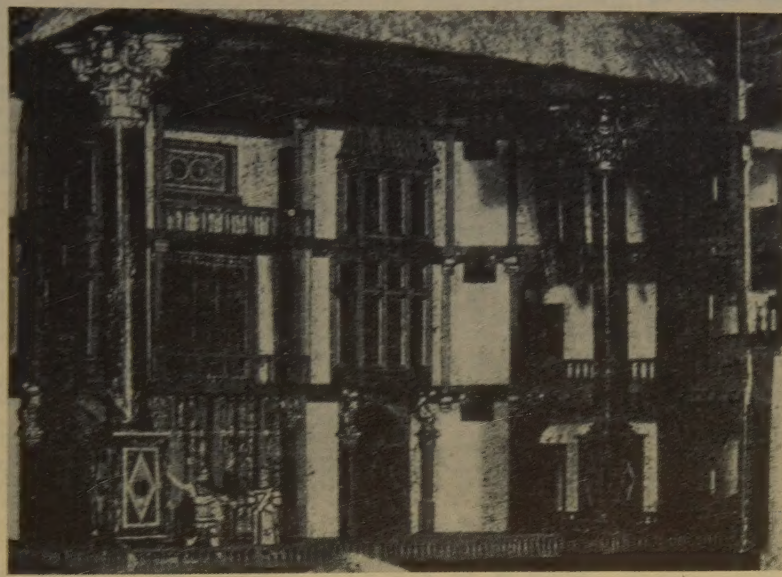
The Vienna Burgtheater has been invited to perform at the Teatro La Fenice during the Venice Biennale in September. *As You Like It* is being considered for its offering.

ANTIOCH AREA THEATRE PLANS UNIQUE SHAKESPEARE FESTIVAL

Complete History Cycle to be Presented

IN A Shakespeare Festival unprecedented in its scope for almost fifty years, Shakespeare's English history plays—*King John*, *Richard II*, *I Henry IV*, *II Henry IV*, *Henry V*, *Henry VI* (the three parts condensed to one play), *Richard III*, and *Henry VIII*—will be presented by the Antioch Area Theatre at Antioch College in Yellow Springs, Ohio, from July 2-Sept. 7.

NEW GLOBE MODEL AT COLUMBIA UNIVERSITY



A BEAUTIFUL and minutely detailed model of the Globe Theatre was unveiled at Columbia University in the Brander Matthews Dramatic Museum on April 23. It was conceived and designed by Frances Malek, stage and costume designer, and engineered and constructed in less than a year by Steve Lansing, a professional model maker of extraordinary ability. Sponsor of the project was Dr. Henry W. Wells curator of the Museum and a writer on Tudor drama. Prof. Oscar J. Campbell, chairman of the Graduate English Dept., officiated at the ceremonies at which Profs. Alfred Harbage, Ernest Brennecke, Dr. Wells and others also spoke.

Work on the model began in 1949 when Mrs. Malek started her research into theatrical history. Her attempt to solve the mystery of the appearance of the Globe resulted in a 16 sided building with a simply plastered hatched roof exterior which differs from the 8 sided, tiled roof, timber and plaster model constructed by Dr. John C. Adams of Hofstra. Authority for this almost round structure is found in contemporary prints.

Inside, in contrast with the external simplicity, the strong influence of the Italian Renaissance is evident. Baroque, marbleized columns capped with Corinthian capitals hold up a heaven decorated with a Zodiac and symbolic constellations. The columns sustaining the stage balconies are capped with little Atlases symbolic of the Globe motif. An elaborately conceived Cloth of Rome, painted with reproductions of Renaissance conceptions of that ancient city, curtains a small inner stage, much smaller than that in the Adams model. Scale is $\frac{3}{8}$ " to the foot. A beautifully landscaped platform surrounds the model which is covered with a plastic dome for protection. Material costs were over \$750.

Dr. Wells told SNL that "the object here is not only to reproduce the shell of Shakespeare's theatre . . . but to conjure up the complex spirit of Renaissance imagination as evidenced in architecture, textile-work, costume, sculpture and decor. The aim is to show the symbols and meaning of Shakespeare's poetry expressed in the other arts that accompanied it in its theatrical presentation."

Managing Director of the series will be Arthur Lithgow, member of the dramatics faculty at Antioch, who has long hoped to see realized his ideas for a complete presentation of the famous Histories in one unified repertory. Meredith Dallas, Associate Director of the Area Theatre will also direct. The regular staff of the Theatre is the speech and drama faculty of Antioch College—Paul Treichler, Director, and Profs. Lithgow and Dallas, Associates.

To alleviate the strain of mounting a series of eight plays, a combination of stock and repertory methods will be used. A cast of professional actors, many of whom have

had student training in the Area Theatre, has been engaged.

One play will be rehearsed intensively each week and added to the growing repertory until in the last week of August and the first week of September, the so-called *Grand Repertoire* will offer all the plays in one single week.

The undertaking is made possible by using a single set in their outdoor theatre which allows the company intensive rehearsals on the very platform on which they play. Rehearsals on an unfamiliar set are therefore cut to a minimum. Because many of the roles run through several plays, acting a part becomes a unified problem of study and interpretation. The actor who plays Bolingbroke in *Richard II* becomes Henry IV in the following two plays and can therefore attack the one character as a three-play problem.

The AAT was started as a summer theatre in 1935 and enjoyed considerable success as a professional, educational, and community theatre. It was later merged with the regular dramatic activity at Antioch College on a year round basis. The staff has developed a method of flexible staging which has been named "Area Staging." When its new playhouse is built in a remodeled foundry, an overhead crane will be able to move seats around into every conceivable theatrical relationship between actor and audience. New concepts of directing and acting are expected to result from the experiments.

The last complete cycle of history plays was presented at Stratford-upon-Avon by Sir Frank Benson in 1906.

(A complete program for the Festival appears on page 21.)

The Shakespeare Newsletter

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May, 1952

Who Killed Cock Robin?

The closing of *Much Ado About Nothing* after but four performances at the Music Box on May 3 may have some lessons to offer and certainly provokes comment on the vagaries of production and criticism.

First of all it is necessary to say that the play with the same stars, Claire Luce and Antony Eustrel did achieve success at Stratford in 1945. Secondly, John McClain of the *Journal-American* did find this production "far from a squandered evening, especially in these dog days of a dreary season. . . . The mounting is bright and imaginative . . . and there are notable characterizations." But Richard Watts, Jr., of the *Post* who never saw the play before found it "flat, humorless and rather pointless," and Brooks Atkinson of the *Times* emphasized the danger to Shakespeare by saying that "a lot of Americans were brought up on dreary Shakespeare like this and have never seen anything more cultivated than a leg-show since." The play lost about \$40,000.

In England, we hear, theatre-goers pay scant attention to what the critics say. Yet they do influence attendance. A case in point is the Alec Guinness *Hamlet* which opened in London on May 17, 1951 and received almost unanimous censure. The *Evening Standard* said it was the "worst *Hamlet* ever seen!", the *Sunday Times* said "Disaster," and the *Sunday Pictorial* called it "The year's major disappointment." Alec Guinness shaved his beard and cut production time to satisfy the critics and a booming audience—and the play ran for six weeks at a loss of £15,000.

We remember that *King Lear* closed Feb. 3, 1951 after 48 performances and that *Romeo and Juliet* closed after 49 on April 21. About \$100,000 and \$170,000 were lost respectively. For John Houseman's *Lear*, however, there was hope. Reviews were mixed and re-evaluation and word of mouth praise increased attendance so much that the play closed because of a theatre shortage while it was recouping its losses. With the Guinness *Hamlet* a similar saga unfolds. A new review in the *Sunday Times* of June 17, 1951 caused a 50% attendance increase the first week and an increase of 115% the second week. But it was too late! In the face of losses, the New Theatre had been leased to another company and because no other theatre was available, the play was forced to close on June 30. The considered and reconsidered judgments of enlightened critics are, therefore, important.

We see, then, that whether the critics want their power or not, they have it—and it is the public who has given them their power by hearkening to their reviews. Yet, critics are like teachers who say, "We don't give grades, you earn them." But what student or producer or director thinks that he has not turned in a grade A production? Certainly Houseman did and argued with the critics in a national magazine, and Guinness told an interviewer that he believed he knew "more about the character than any living dramatic critic."

If the producer and director turn in a good production, good results can be expected from the reviewers. John Griffin, an English critic now in New York, told a symposium of drama critics of six nations at the ANTA Playhouse on May 13th that the recent *Much Ado* failure was due to a "slow-moving, old fashioned production." The current John Gielgud version of *Much Ado* in London is "colorful and entertaining rather than a museum piece because a new technique in directing stresses the drama and excitement of the play."

We know that this cannot be a new technique because Shakespeare has been successful before. Yet, if the technique has been made a science, let us apply it to all plays. Then perhaps all of Shakespeare will run with the success of the London Phoenix *Much Ado* which is now (June 3) in its 21st consecutive week.

The Shakespeare Newsletter

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William Dawson & Sons, Canon House, Macklin St.
London, W.C.2, England**Shakespeare Festival at Stratford**

ON APRIL 23 the flags of 81 nations were unfurled in Stratford-upon-Avon and more than 50 countries were officially represented at the traditional Birthday Commemoration.

But the Festival at Stratford-upon-Avon had already begun. On March 13 a large yellow banner bearing the Shakespeare crest was unfurled to signal the opening of the Festival repertory which runs until November 1. The seasons have grown steadily longer but in past years the number of plays has been decreased from eight to five in order to improve their quality.

The first play, *Coriolanus*, has never before been a popular play. Its political significance has been realized since the 17th century and even in Paris in 1934 the play had to be discontinued because of riots caused by what were apparently hyper-political implications. In the current production, writes Ruth Ellis of the *Stratford-upon-Avon-Herald*, producer Glen Byam Shaw "has deliberately emphasized the domestic aspect of the play." Anthony Quayle plays the part admirably with Volumina (Mary Ellis) as a "purely maternal universal woman." As the Stratford critic writes, "This is obviously not the only possible interpretation of Volumina, but it is a most attractive one."

Last year's spectacular *Tempest* was recast and well received with Ralph Richardson as Prospero and Margaret Leighton as Ariel. As *You Like It* opened on April 29th with Margaret Leighton as Rosalind in a production which, according to Ruth Ellis, showed Rosalind "oppressed rather than elated by love," *Macbeth* follows on June 10 and *Volpone* on July 15.

Producer Anthony Quayle declares that despite certain faults the Stratford stage is one of the best in the country.

EXTRA: Glen Byam Shaw has been appointed Co-director of the Stratford Memorial Theatre. He will serve in Stratford in 1953 while Anthony Quayle tours Australia and New Zealand for 34 weeks after Dec. 1952. An American and Canadian tour is planned for 1954 says George Hume, General Manager of the Theatre.

The Editor is planning a new magazine which will attempt to cover the entire field of English and American studies in a manner similar to that in which SNL covers Shakespeare. If you wish to serve as a Contributing Editor please write stating specialties. Kindly inform your colleagues of the project.

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Boston 16, Massachusetts**SHAKESPEARE AT HOME**

The London Old Vic continues to be the leading exponent of Shakespearean drama in the London area. Since last October, *Othello*, *A Midsummer Night's Dream*, *King Lear*, and *Timon of Athens* have been presented. In addition, the Bristol Old Vic Company gave its production of *The Two Gentlemen of Verona*. While one Old Vic Company plays in London, another goes on tour. This year 17 cities in Holland, Belgium, Germany, Norway, Sweden, Denmark, and Finland were visited. In most cities the Company was presented with official floral tributes, but at Helsinki it was presented with a Gold Crown—the first such award since Sibelius received one 20 years ago. The company was received by the King and Queen of Denmark and of Sweden, and by the President of Finland. Tours in Great Britain, and a three month's tour of South America with *Othello* and the *Dream* are in progress.

From Phoebe Burchell, Librarian of the Vic-Wells Association comes word that the Vic-Wells Assn. had a Shakespeare Tea Party at the Old Vic on the 20th of April and a Birthday Revels which attempted to revive the popular pre-war festivities. There was a special Shakespeare Commemorative Service at Southwark Cathedral on the 25th at which Col. Fordham Flower, Chmn. of the Governors of The Shakespeare Memorial Theatre was guest of honor. On the 26th, Canon T. P. Stevens lead the annual Shakespeare Pilgrimage around Shakespeare's Southwark.

From another correspondent, Norma Gilbert, also of Vic-Wells, comes word that Shakespeare lovers gathered in the Courtyard of the George Inn "to hoot hilariously (to their great surprise) at the amateur Morley College Players birthday production of *The Comedy of Errors* presented as an Edwardian extravaganza set in La Ville de Ephesus and concluding with an effervescent cancan!"

Excellent opportunities for the study of Shakespeare are available at *The Shakespeare Institute* in Stratford upon-Avon, a division of the University of Birmingham, under the Directorship of the eminent Shakespearean Allardyce Nicoll. It is still possible to enroll for the fourth quarter which runs from July 7 to August 30. The Institute was established "for the encouragement and promotion of advanced study and research devoted to Shakespeare and to related subjects—the Elizabethan age, drama and theatre." Study at Stratford gives the opportunity to study the Shakespearean period in a neighborhood which has many relics still unchanged from Shakespeare's own time, and it gives the student the opportunity to see Shakespeare's plays on the stage. In a letter to the editor Prof. Nicoll wrote "that while all the students will be engaged in their own independent research projects, we encourage them as a group to devote themselves to collaborative endeavors. Thus at the moment they are, first, examining, discussing and indexing collections of documents housed at Shakespeare's birthplace, and secondly re-examining the evidence relating to the chronology of Elizabethan drama. By these means we hope to build up here collections of material likely to prove of continual service to scholars working within this field."

A series of Public Lectures, many of which are part of the Shakespeare Institute courses, has been arranged in Stratford under the joint sponsorship of The Shakespeare Memorial Theatre, Shakespeare's Birthplace Trust, The Shakespeare Institute, and The British Council. In addition to lectures on all aspects of Shakespeareana, a series of seven weekend courses have been arranged on individual plays, groups of plays, Elizabethan architecture and Elizabethan Keyboard Music.

The Southsea Actors under the competent direction of K. Edmonds Gately has just completed a season which included *Macbeth*, *Dr. Faustus*, *As You Like It*, and *Coriolanus*. A disciple of Nugent Monck, Gately has produced 13 of Shakespeare's plays in a modified Elizabethan manner. He is convinced that a stage built on Elizabethan principles is "essential for the best production of Shakespeare's plays," and that continuous action, modern lighting and limited scenery should be used, provided that "the play is produced, and the stage is used, as they would have been in Shakespeare's time." (SNL has in its files an article by Mr. Gately which will be published in the near future as one of a series on ELIZABETHAN STAGING.)

If you subscribed before last September renewal is requested.

FESTIVAL ACTIVITIES

FOLGER SHAKESPEARE LIBRARY

On April 23 the Folger Library featured a program of Elizabethan music and songs from Shakespeare's plays. **THE SHAKESPEARE CLUB OF N. Y. C.**

At its annual dinner on April 20th Lawrence Langner of the Theatre Guild served as Master of Ceremonies. The Oliviers and Walter Hampden received awards. The Mimes and Mumpers of Fordham presented *Pyramus and Thisbe* directed by Edgar L. Cloten.

3rd ANNUAL HOFSTRA COLLEGE FESTIVAL

Pres. John C. Adams and Prof. Raymond W. Short of Hofstra and Miss Marchette Chute, author of *Shakespeare of London* spoke at the Symposium. *Twelfth Night* directed by Bernard Beckerman and starring Stella Andrews (who played a season at Stratford) was very successfully produced in the Elizabethan manner on the stage designed by Adams and built by Donald Swinney of the English Department.

2nd ANNUAL UNIVERSITY OF MIAMI FESTIVAL

Featured 62 scheduled events in a program which ran from April 14th to May 3rd. Radio, TV, Movies, productions of *R & J* and the *Shrew*, scholars representing 12 universities, drama critics, visiting celebrities, students, members of the community, and practically every college department contributed to make the celebration a very memorable one. Arthur D. Matthews and Sam Hirsch were Co-Chairmen of the activities.

BROOKLYN COLLEGE FESTIVAL

Opened on April 2nd with interpretive readings from Shakespeare by Charles Warburton of the Shakespeare Club of NYC. A Library exhibition of Folios, Quartos, and related materials, professional puppet performances of the *Shrew* and *Macbeth* by Martin and Olga Stevens, a party, Elizabethan music recital, a radio program, a visit by Marchette Chute, and scenes from *Much Ado* under the direction of Prof. Helen P. Roach were presented. Gerald Ippolito was announced winner of the 1952 summer scholarship to Stratford-upon-Avon by Prof. Howard W. Hintz, acting Chairman of the English Department. Prof. Olive Henneberger sponsored the activities with the assistance of Profs. Margaret Wiley and Marian Osborne.

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TOURING WITH SHAKESPEARE

Father Gilbert V. Hartke's Players Incorporated had a memorable experience when they spent six weeks on tour with the Armed Forces in Tokyo, Yokohama, Seoul, Pusan, and Soan. *Twelfth Night* was presented 10 times and Molière's *School for Wives* 14 times (March 15-April 26)—20,000 servicemen saw the performances. Father Hartke, who is head of the Speech and Drama Dept. at the Catholic University in Wash., D. C., informs SNL that the group was accompanied by "a ton and a half of scenery, lights, costumes, and properties." The troupe received no pay from the army except "\$3.00 a day each for living expenses." Walter Kerr is Director and William Callahan President of the organization. USO-Camp Shows sponsored the tour.

THE BARTER THEATRE

Robert Porterfield, enterprising Managing Director of the Barter Theatre of Abingdon, Va., has produced eight of Shakespeare's plays in recent years and has toured throughout the U. S. with five of them. During the summer of 1949 his group was invited to produce its *Hamlet* at the Danish Drama Festival at Elsinor. Their current production is *The Merchant of Venice* which will go on a Western tour in the Fall. The company makes virtually no use of the curtain which results in a quick, smoothly flowing play. They do not "play down" to the spectators, and keep "on their toes every second so as not to lag behind the audience." Mr. Porterfield further informs SNL that his company aims at "giving the people something which they want to see done as theatrically and effectively yet authentically as possible." Period flavor costumes and settings are used. "I feel," concludes Mr. Porterfield, "we play Shakespeare with all respect and dignity, as though he was a great man of the theatre as well as a literary personage of note."

SHAKESPEARE SOCIETY OF NEW ORLEANS

At its annual Shakespeare dinner Edward A. Parsons President of the Club presided as Ruler of the Feast. The speakers were Hon. Alan D. Francis, Consul-General of Great Britain who spoke on "The Ambassador of Shakespeare," Hon. Enrico Aillaud, Consul of Italy, who spoke on "Shakespeare in Italy," and Dr. John E. Uhler of Louisiana State University who spoke on "Shakespeare and Politics." Father Charles J. Quirk and William H. Fulham composed, as they do annually, poetry for the occasion. Judge Walter B. Hamlin also spoke. All are members of this prominent club. Pres. Parsons reputedly has the finest private Shakespeare library in the South.

SHAKESPEARE PRODUCTIONS

Macbeth, directed by Capt. Martin E. Coutant, was the fifth of a series of Shakespearean plays produced at the Roosevelt Military Academy at Aledo, Illinois last March. After four performances it was taken to the State College at Macomb. Costumes for Lady Macbeth were designed by a group which included Gloria Swanson. An all male cast with an arena setting was used.

Alvina Krause's summer theatre at Eagles Mere, Pa., will produce *Othello*, July 9-12, the 7th in a series of summer Shakespearean plays since 1945 when the theatre was organized. Theatre students and graduates with professional training work at all phases of the production. Miss Krause believes her Shakespearean productions are unique among summer theatres.

Production of *The Winter's Tale* by William Thornton at the Presbyterian Labor Temple (242 E. 14th St., NYC) has been unavoidably delayed. New plans call for an arena production to open June 17. Admission free.

The Stover Theatre at Stetson University will present *Julius Caesar*, June 15-17.

B. Iden Payne's I-II *Henry IV* were the sixth and seventh Shakespearean plays produced at the University of Texas under his direction, April 22-29th. Mr. Payne has been a strong advocate of Elizabethan staging. He is currently at work completing a projected book dealing with his experiences which extend over a considerable period and includes eight years as director of the Shakespeare Memorial Theatre at Stratford and several years at the Old Globe replica theatre in San Diego.

WNYC SHAKESPEARE FESTIVAL

Eight days of Shakespearean activity (May 3-10) included transcribed complete versions of more than half a dozen plays, many symposia, Shakespearean and Elizabethan music, etc. Your editor was moderator on a three-quarter hour round-table discussion on "Modern Shakespearean Production" in which Antony Eustrel and Claire Luce (Director and stars in the recent *Much Ado* production), Prof. S. F. Johnson of N.Y.U., and William Thornton, Shakespearean producer, took part.

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Shakespeare For Our Time

SNL is still seeking the Table of Contents for a new book which will explain *Shakespeare for our Time*. A lifetime subscription to SNL is being offered as a prize by the editor. (cf SNL, II:1:2; II:3:12)

Alexander Ueland, treasurer of the Shakespeare Society of Washington, D. C., writes that it would be practically impossible to select from the numerous books on the bard one which "would explain why Shakespeare's plays have survived through the centuries." As a member of the Society for over thirty years he has examined thousands of books and heard hundreds of lectures on Shakespeare. "It would be impossible," he writes, "for any individual to thoroughly analyze his work and express his, or her, conclusions in a single volume as the plays are incomparable and unfathomable." Shakespeare has survived "because he holds 'the mirror up to nature' which has unchanged since the Elizabethan period." Mr. Ueland suggests that next time anyone asks the Folger Librarian for a single book to explain the greatness of Shakespeare he be handed a good edition of the Complete Works of Shakespeare.

H. P. Allen of NYC suggested that Logan Pearsall Smith's "On Reading Shakespeare" (1933) might be "admirably to the point."

The winner of the contest will be announced in the second Fall issue of SNL. Submit your entry as soon as possible. A panel of eminent Shakespeareans will judge all Tables of Contents submitted.

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RENAISSANCE MEETING AT DUKE UNIVERSITY

The Ninth Annual Renaissance Meeting in The South-eastern States met at Duke University on April 18-19. The following précis have been received.

A NEGLECTED FRENCH CRITICISM OF SHAKESPEARE

James G. McManaway, Folger Shakespeare Library

The purpose of the paper is to direct attention to the hitherto neglected criticism of Shakespeare in *Lettres Juives* (The Hague, 1736-7) by Jean Baptiste Boyer, Marquis d'Argens. This derives directly but not exclusively from Voltaire's *Lettres Philosophiques*. The comments on *Hamlet* and *Macbeth* suggest independent knowledge of the plays, probably acquired by witnessing performances in the theater. They may constitute a record of certain bits of stage business not preserved elsewhere. Since the book was immensely popular—it went through many editions on the Continent and was translated into English (as *The Jewish Spy*) and German—it probably had an important part in disseminating somewhat erroneous ideas about Shakespeare.

SHAKESPEARE'S USE OF PLUTARCH IN JULIUS CAESAR

Donald K. Andersen Jr., Duke University

Shakespeare's use of Plutarch's *Lives in Julius Caesar* indicates that he follows the biography of Brutus rather than that of Caesar, and consequently centers his play on Brutus. For Acts IV and V, this has always been obvious, but for the first three acts the prevalent impression has been that Shakespeare uses the *Brutus* and the *Caesar* equally. This impression overlooks, however, two important considerations: first, that the *Brutus's* account of the conspiracy and assassination contains the *Caesar's* in such a way as to make their combination the story of Brutus; and second, that Shakespeare himself pushes this source material farther in the same direction, especially by his subordination of the *Caesar's* details.

SHAKESPEARE'S USE OF HIS SOURCES IN THE COMEDY OF ERRORS

Virginia Wetmore King, Duke University

The Comedy of Errors develops ultimately from *The Menaechni*, *Apollonius of Tyre*, and *Amphitruo*. However, no one can identify Shakespeare's direct sources. There are no verbal borrowings from the sources; only ideas are copied. Similarities between *The Menaechni* and *The Comedy of Errors* include: mistaken twins, a search, a belief that the brothers are mad, an object which coordinates the action and causes confusion. Dissimilarities are character additions and omissions, plot changes, quality and quantity of humor, romantic feeling tone. In reading the two plays a distinct impression of strong similarity is received, but detailed study shows they are very unlike. The effect is that of a memory of action from a reading at some time considerably removed from the composition of *The Comedy of Errors*.

SHAKESPEARE FESTIVAL AT UNIVERSITY OF MIAMI

The Shakespeare Festival Conference was held on April 25-26. In addition to the précis printed in the last issue of SNL, the following have been received.

RATIONALISM IN THE LITERATURE OF WITCHCRAFT IN THE TIME OF SHAKESPEARE

Robert H. West, University of Miami

The editor of a widely-used teaching edition of Shakespeare says that "far more" Englishmen of Shakespeare's time were sceptics on witchcraft than believed in it and that a "play about witches thus produced much the same reaction in an audience as a modern horror film." Much evidence, however, seems to indicate that though Protestants were outspokenly unsympathetic to scholastic and Platonic elaborations of demonology, they inclined to accept the basic doctrines literally. The writings of Protestant theologians favored in England and the special English works on witchcraft and demonology are concerned to discredit not so much the superstition of witchcraft as sectarian opponents. Though they gave a margin to scepticism, they did it without sapping appreciably the Elizabethan's literal abhorrence of witch and devil.

THE PROBLEM OF OPHELIA

J. Max Patrick, Queens College

The familiar sentimental estimate of Ophelia as an innocent girl who loses her mind and drowns is paralleled historically by what Draper called "the old question of her chastity with Hamlet." The erotic estimate of her is rooted in legends and versions before Shakespeare. In the "Kydian" play, Ophelia was probably comic and erotic. Her parallels in some plays before and after Shakespeare's *Hamlet* were unchaste. He preserved enough of the old Ophelia to cause an unprejudiced audience to consider the possibility of her unchastity: she is constantly associated with the idea of unchastity in his version. Her Valentine song may have a chorus function. Shakespeare must have known that his audiences might react ribaldly to Ophelia's bawdy songs and might find her madness comic. Jeremy Collier's remarks suggest that she was unclean and Voltaire and critics to this day have seen her as Hamlet's mistress. In *Der Bestrafte Brudermord* she is demonstrably a comic, erotic character.

Both traditional estimates—the sentimental and the erotic—have a basis in Shakespeare's play. It follows that he intended to arouse some uncertainty in his audience concerning Ophelia. *Hamlet* is full of unsettled problems and uncertainties; in this respect, the problem of Ophelia is consonant with the play. Shakespeare seems to have made Ophelia what Harbage calls "a non-homogeneous character." Paradoxically, some element of inconsistency and the presence of unsettled problems often make a character more credible, real-seeming, and thus more dramatically effective than complete consistency would. Shakespeare probably intended his audience to consider the possibility that Ophelia was unchaste and then to dismiss the idea. By this device he made her dramatically real, interesting and convincing.

MUSIC FOR THE REPLICA STAGING OF SHAKESPEARE

by John R. Long, Morehead State College

The theory supporting the use of the replica stage for Shakespearean play production should also be applied to the music within the plays. Recent research has shown that Shakespeare frequently used music as a stage device in order to overcome certain limitations of the Elizabethan stage. The modern producer using the replica stage assumes many of these limitations. With a knowledge of the dramatic purpose of the music used in each case, and reference to a reconstruction of its performance, by an extension of the replica theory he should closer approximate the intentions of the playwright. Moreover, the writer, in attempting to make such reconstructions, has discovered that the original staging of entire scenes may be suggested by the disposition of the music and musicians therein, for example, the serene scene in *The Two Gentlemen of Verona*. Elizabethan music might well be used by the modern producer since much of it is generally available, intrinsically musical and easily performed.

IS THERE A CASE FOR GONERIL AND REGAN?

Paul Parnell, New York University

Lear's expulsion of his favorite daughter and a trusted counselor on the merest pretext makes Goneril and Regan fear the use to which the old king may put his retinue of one hundred armed knights. To safeguard the peace of the kingdom, the sisters determine to separate Lear from his military potential. The ensuing struggle unhappily comes to a head just before an unexpected invasion makes a rapprochement impossible. The desertion of some important courtiers and the coldness of Albany make the two sisters panic-stricken; and their subsequent blunders force them into an increasingly unscrupulous course of action. But if they go wrong finally, their behavior in the first scene is morally superior to Cordelia's; and for at least two acts they are working towards an end demonstrably to the good of the community. To accuse them of being "she-devils" is to misinterpret the play.

The Elizabethan Bookseller
Waukegan, Illinois
Monthly Lists of Elizabethan Items

SHYLOCK AND THE PURITAN USURERS

Paul N. Siegel, Ripon College

This paper presents evidence which serves to show that Judaism, Puritanism and usury were connected in the Elizabethan popular mind and that many of Shylock's traits would have reminded Shakespeare's audience of the Puritan usurers of its own time. Although there is no direct allusion to Puritanism in the play, a contemporary audience, alive to the issues of its own time, does not need such pointers, as the reception of Maxwell Anderson's *Barefoot in Athens* has recently shown. Shylock, with his hypocrisy, his devilish malevolence, his rigid adherence to Old Testament law, his grim austerity and his niggardliness, his self-righteousness and his concept of his people as a chosen race, his Biblical phraseology and his citations of Scripture, would have called to mind current satiric descriptions of the Puritans and would have suggested that Jewish money-lenders and Puritan usurers were kindred spirits in their villainy and in their comically outlandish grotesqueness.

CONSTITUENT ELEMENTS IN SHAKESPEARE'S ENGLISH HISTORIES

Josephine A. Pearce, University of Missouri

That the history play as written by Shakespeare was a new creation appears from a consideration of the elements that enter into its composition. The first of these was the Tudor theory of history, which sought at once a pragmatic value and a divine purpose. Shakespeare, as a poet and creator in his own right, frequently violates chronological sequence in the interests of a larger truth. In so doing he continually reveals new and significant relations. To this end he was assisted by the formal technique of Seneca, which at that time was setting in order the more or less formless earlier romantic drama.

DRAMATIC SIGNIFICANCE IN HAMLET

Richard P. Janaro, University of Miami

Hamlet does not manifest a developmental pattern, a concept of drama which belongs to our age rather than to the Renaissance. Significance in the play is not cumulative but belongs to each moment as it comes. The hero, as an idea, as a symbol has not one iota more of meaning than he had at the outset. Shakespeare was exploiting at least five kinds of dramatic personality, all of whom bear the name Hamlet. They are: the folk-hero, who acts whenever the opportunity presents itself; the divided mind; the idealist who basically dislikes his assignment; the mediator who does not act; the malcontent. The folk-hero clearly predominates, since the Elizabethans would not seriously have accepted a passive hero. But the other four heroes tell us that the true greatness of the play is a new awareness of what could constitute a dramatic situation. Beyond this, we look for no consistency, no continuously evolving meaning.

HEAVENLY JUSTICE IN THE TRAGEDIES OF SHAKESPEARE

Carmen Rogers, Florida State University

The concept of heavenly justice in Shakespearean tragedy reflects the beliefs men held of themselves, of the world in which they lived, and the Power and Intelligence that had given it creation. These concepts included faith in the inherent greatness of man and in his free agency within the laws of cosmic existence (*Troilus and Cressida*, I.ii.168ff).

Wherever this principle of free choice is not clarified, the magnitude of the tragic catharsis is lessened. The poet's concept of celestial justice and his theory of tragedy are as one structurally and philosophically. To the misdoer, Heaven brings retribution. In the greatest tragedies, the hero, through this chastisement, attains a redemption that elevates his spirit beyond the bounds of finite being. Such, for example, is the experience of Lear, who, at the prospect of execution, observes with a perception begotten alike of heavenly discipline and heavenly mercy:

Upon such sacrifices, my Cordelia,
The gods themselves throw incense.
The pity and awe felt by the spectator finds relief in this reconciliation between the hero and the celestial powers.

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	monday	tuesday	wednesday	thursday	friday	saturday	sunday
JULY >			2 KING JOHN	3 KING JOHN	4 KING JOHN	5 KING JOHN	6 KING JOHN* KING JOHN
			9 RICHARD II	10 RICHARD II	11 RICHARD II	12 RICHARD II	13 KING JOHN* RICHARD II
			16 HENRY IV part one	17 HENRY IV part one	18 KING JOHN	19 HENRY IV part one	20 RICHARD II* HENRY IV part one
			23 HENRY IV part two	24 HENRY IV part two	25 KING JOHN	26 HENRY IV part two	27 HENRY IV* part one HENRY IV part two
			30 HENRY V	31 HENRY V	1 RICHARD II	2 HENRY V	3 HENRY IV* part one HENRY IV part two
			6 HENRY VI	7 KING JOHN	8 RICHARD II	9 HENRY IV* part one HENRY IV part two	10 HENRY V* HENRY VI
			13 RICHARD III	14 RICHARD III	15 RICHARD III	16 RICHARD II* RICHARD III	17 HENRY VI* RICHARD III
			20 HENRY VIII	21 HENRY VIII	22 HENRY VIII	23 RICHARD III* HENRY VIII	24 HENRY IV* part one HENRY V
AUGUST >	GRAND REPERTOIRE	26 KING JOHN	27 RICHARD II	28 HENRY IV part one	29 HENRY IV part two	30 HENRY V* HENRY VI	31 RICHARD III* HENRY VIII
	→ to be repeated september 2-7						

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CURRENT BIBLIOGRAPHY



(The following books may be more extensively reviewed in future issues as space permits.)

Babb, Lawrence, *THE ELIZABETHAN MALADY*, Michigan State College Press, 1951, pp. ix, 206, \$3.50. (Published Aug. 1, 1951)

"Perhaps the most informative point THE ELIZABETHAN MALADY makes is that the psychology of Elizabethan drama was of the simplified, popular sort one is familiar with in current movies." The book is subtitled *A STUDY OF MELANCHOLIA IN ENGLISH LITERATURE FROM 1580 TO 1642*. Shakespeare is more referred to than any other dramatist of the period.

Cazamian, Louis, *THE DEVELOPMENT OF ENGLISH HUMOR*, Duke University Press, 1952, pp. viii, 421, \$6.00. (Published May 15, 1952)

The famous French scholar has surveyed "the psychological development of English humor . . . through literary texts from the Old English period to the end of the 17th century." Covers Shakespeare in 128 pages and numerous other references. Sections on S. are devoted to Fools and Clowns, Ironical Humor, The Butts of Humor, Intellectual Humor, The Great Jesters, Falstaff, Sardonian Humor, Humor in Tragedy, and many others. Based in part on the author's *L'HUMOUR DE SHAKESPEARE*, Paris, 1945. Stresses "the outstanding significance of Shakespeare's work in the process of discovery" of humor.

Clemen, W. H., *THE DEVELOPMENT OF SHAKESPEARE'S IMAGERY*, Harvard University Press, 1951 pp. xii, 236, \$3.25.

A translation and expansion of the author's *SHAKESPEARE'S BILDER*, 1936. A pioneer work considered an "impressive contribution to the understanding of Shakespeare's art" by J. Dover Wilson who writes the Preface to the new volume. Treats imagery from "the point of view of the growth of the dramatist's art." "the image is rooted in the totality of the play. It has grown in the air of the play; how does it share its atmosphere or contribute to its tenor? To what degree is the total effect of the play enhanced and coloured by images?" The author treats 14 plays in separate chapters with other chapters on groups of plays and such subjects as: "Imagery in the History of Shakespeare Criticism," "Dramatic Function of the Images in the Plays of the Middle Period," etc.

Evans, B. Ifor, *THE LANGUAGE OF SHAKESPEARE'S PLAYS*, Indiana University Press, 1952, pp. xiii, 190, \$3.00. (Published April 18, 1952)

In chapters on individual plays in chronological order and groups of plays, the author "attempts to approach the problem on a wider basis than that of the isolated examination of Shakespeare's imagery . . . to explore the function of verse in drama and the developing way in which Shakespeare controlled the rhetorical and decorative elements of speech for the dramatic purpose" and the difficulty of achieving simplicity "amid the temptations of more elaborate form." Objects to critical methods which divorce the language of the drama from the "effect it can make in the theatre."

A SHAKESPEARE COMPANION 1550-1950*

THE latest attempt of F. E. Halliday to put "infinite riches in a little room" is a volume that no Shakespearean will want to be without. Here is an alphabetical reference book that briefly answers biographical, bibliographical, literary, dramatic, historical, and critical questions at a moment's notice. It is a mine of useful and curious information that can be referred to or browsed in with profit. Shakespeare's characters, his contemporaries, the adaptations, actors, sources, famous theatres, his editors, critics, and other miscellanea are there in profusion. Genealogical tables, 20 pages of bibliography, and 65 illustrations round out the contents.

That the scholar will know more than some articles give is to be expected—and Halliday knows more too. When life is but a span and the printer likewise sets limits, there are bound to be minor frustrations. To a select few it may be obvious that some of the entries are not the product of the latest scholarship, that there is no reason for having omitted the *Shakespeare Association Bulletin* from the list of Bibliographies, etc. Yet, whether you are scholar or interested reader, the odds are that this book will soon be standing next to your *Complete Works of Shakespeare*.

* N. Y., Funk & Wagnalls, 1952, pp. 742, \$8.50. (London, 1951).

Gupta, S. C. Sen, *SHAKESPEARIAN COMEDY*, Oxford University Press, 1952, pp. ix, 287, \$3.50. (Published in U. S., May 15, 1952; in India, 1950)

Examines the theories of comedy, surveys its history in England through the Jacobean period, discusses the comic in Shakespeare in the various groups of plays and ends with an evaluation of Falstaff. Shakespeare achieved what no other dramatist could—"an atmosphere of enchantment, refined idyllic sentiment, intricate plots, and irrepressible love of life." The synthesis of these elements "and a capacity for characterization . . . are Shakespeare's contributions to and achievement in comedy."

Hubler, Edward, *THE SENSE OF SHAKESPEARE'S SONNETS*, Princeton University Press, 1952, pp. 169, \$3.00. (Published April 21, 1952)

" . . . seeks to dispel the notion that the sonnets were the beautiful but empty elaboration of conventional matter." He finds no connected story in the sonnets but "The flashings and probings of the young Shakespeare's mind are revealed in his lyric expression of his perceptions of friendship, of love and lust, of growth through experience, of sin and expiation, of his notions of mutability, plenitude, and reputation, of poetry and the craft of the writer." An Appendix denies two fallacies—Baconianism and the homosexuality of Shakespeare.

Isaac, Winifred F. E. C., *ALFRED WAREING, A Biography*, privately printed and published by the author [n. d.] 200 copies only, illus., 42s. (110 Grove Lane, London, S. E. 5, England)

Wareing was Librarian of the Shakespeare Memorial Library at Stratford from 1931 to 1933. At that time he began a book *ENTER SHAKESPEARE* of which the ten completed chapters are printed as an Appendix to the biography. Brief, informally written chapters averaging 4 pages each on the background, education, marriage, personality, etc. of Shakespeare.

James, D. G., *THE DREAM OF LEARNING, An Essay ON THE ADVANCEMENT OF LEARNING, HAMLET, AND KING LEAR*, Oxford University Press, 1951, pp. 126, \$2.50. (Published in U. S., Feb. 7, 1952)

Compares "the mission of Bacon in his writings with the achievement of Shakespeare in his two greatest plays." The three works were published within a period of five years. Argues that Shakespeare, like Bacon, "provided knowledge, and that the works of the imagination do not fall outside the life of reason." Bacon wrote of human nature; Shakespeare "showed it." Contains chapters on "The New Learning," "The New Doubt," "Poetic Experiment," and "Poetic Discovery."

Muir, Kenneth, *Editor of MACBETH, The Arden Edition*, London, Methuen; N. Y., British Book Centre (122 E. 53th St.), 1951, pp. lxxiv, 196, \$2.75. (Published in U. S., April 29, 1952)

Based on Henry Cunningham's 1912 ed., but text has been "thoroughly overhauled" to bring it closer to F1 and the introduction "embodies the latest findings of scholarship." A miniature variorum edition with emendations and double columns of footnotes on each page. The notes "reflect the revolution in Shakespeare criticism during the present century." (Cf. SNL, I:5:20)

Thomson, J. A. K., *SHAKESPEARE AND THE CLASSICS*, London, Allen & Unwin; N. Y., Macmillan, 1952, pp. 254, \$4.00. (Pub. in U. S., May 13, 1952)

The most extended statement in the "late revival of interest in the extent of Shakespeare's indebtedness to the ancient classics." Argues that "the belief held about Shakespeare by his intimates that he had not a scholarly acquaintance with Latin or Greek has not been seriously shaken." Attempts to "establish what he [Shakespeare] certainly did know rather than to discuss what he may have known." Discusses Shakespeare's education, presents over a hundred pages of internal evidence of classical knowledge, warns of the danger of over-estimating direct obligation to the classics, analyzes his debt to Plutarch, and shows how his grasp of the "tragic conception underlying Plutarch's LIFE OF JULIUS CAESAR was completely grasped by Shakespeare who was thereby enabled to create a new kind of drama—Shakespearean tragedy—which, owing nothing to the letter, owes a great deal to the spirit, of Greek Tragedy."

Price, Hereward T., *CONSTRUCTION IN SHAKESPEARE*, Univ. of Michigan Press, 1951, pp. 42, 85c. (Contributions in Modern Philology, No. 17.)

An excellent defense of S. from those seeking a construction he never intended to give. Prof. Price applies to S. the principle of unity of design rather than action—the episodes are unified in theme. "S. never borrowed a plot; at the most he borrowed a story." HVI is analyzed and the Bard's mastery of construction is revealed. An important study despite its brevity.

Sewall, Arthur, *CHARACTER AND SOCIETY IN SHAKESPEARE*, Oxford University Press, 1951, pp. 149, \$2.50. (Published in U. S., Feb. 14, 1952)

Attempts "to re-establish the importance of the study of 'character' in the plays of Shakespeare," and suggests that "the primary concern in characterization is moral, not psychological. The theatre is seen as a microcosm of society, of which the audience is an integral part, and character is what it is partly because of the kind of society in which the persons of the play are imagined to have their being." In comedy society is "secular," in history behavior is "public and political," in tragedy "Shakespeare's vision reaches out to a conception of metaphysical society," and the romances "are a return to secular society, with a new emphasis not only on a social order, but also on the renewal of the generations."

SHAKESPEARE QUARTERLY, edited for the Shakespeare Association of America by James G. McManaway, Vol. III:2, April, 1952, \$5.00 for four issues.

Contains the valuable (472 item) "Annotated Bibliography" for 1951 edited by Sidney Thomas. Articles are: Robert A. Law, "Some Products of Shakespeare Scholarship in 1951," J. K. Neill, "More Ado About Claudio," R. H. Bowers, "A Medieval Analogue to AS YOU LIKE IT II.vii, 137-166," Irwin Smith, "Theatre into Globe," and Alice Venezky, "Shakespeare Conquers Broadway." Book reviews and miscellaneous notes complete the issue. Tribute is paid to the late Robert M. Smith, former chairman of the Advisory Board. (Cf. SNL, II:1:1)

SHAKESPEARE SURVEY 5, Edited by Allardyce Nicoll, Cambridge University Press, 1952, pp. 164, \$3.00. (Published April 23, 1952)

The current volume is largely devoted to the subject of Shakespeare's text. Peter Alexander writes on "Restoring Shakespeare: The Modern Editor's Task," Georges A. Bonnard makes "Suggestions Towards an Edition of Shakespeare for French, German, and Other Continental Readers," Alice Walker discusses "The 1622 Quarto and the First Folio Texts of *Othello*," and Philip Edwards writes on "An Approach to the Problem of *Pericles*." Among the other articles S. L. Bethell discusses "The Diabolic Images in *Othello*," and R. A. Foakes makes "Suggestions for a New Approach to Shakespeare's Imagery." Valuable surveys of the year's contributions to Shakespearean study are made by J. I. M. Stewart, Clifford Leech, and James G. McManaway.

SHAKESPEARE AND HIS CRITICS*

THOUSANDS of books have been written about Shakespeare and most of them are mad," wrote Logan Pearsall Smith in 1930. However, F. E. Halliday's attempt to put the essence of a thousand books into one cannot be called madness. The various chronologically arranged materials and comments are informative and well written. After the first 250 pages quotations are the essence of the book. In one chapter 52 critics are cited without a break for almost 70 pages. The final section of the book gives each play and poem with its bibliographical and literary essentials, and then cites some representative critical comments. It is obviously a sign that the author has done well when we wish that the volume were not 500 but 1500 pages in length. An average of six critics is cited for each play with Johnson, Coleridge, and Hazlitt almost constant representatives. Twentieth century criticism is but sparsely used. The volume, except for some dates, seems to have been completed with 1935 as its final limit for included material. Both the average Shakespearean and the scholar who has most of the material around the house will find the valuable survey chapters and the array of classified quotations useful.

* Boston, Robt. Bentley Co., 1952, pp. 522, \$5.00. (London, 1949).

G. Wilson Knight's

The Imperial Theme*

Louis Lohr Martz, Yale University

The handsome re-issue of G. Wilson Knight's *Imperial Theme* enforces the fact that this critic's methods of interpretation still exert a powerful influence, not only in the field of Shakespearean studies, but in the whole development of modern criticism. The "new precision in the handling of imagery and symbol" which Mr. Knight advocates has by now become the heart of modern critical practice: so obviously that Mr. Knight is sometimes viewed as the mentor of a rather unruly school of "metaphor-boys." This phrase seems to suggest that the "new precision" is simply a matter of driving forth flocks of imagery into Sarum plain, abstracting them from the rest of the play. But *The Imperial Theme* will not bear out this charge. With Mr. Knight, as with many modern critics, the terms "metaphor" or "symbol" have come to include the characters, the stage-directions, every action and gesture of the play: the whole Shakespearean drama is viewed as one enormous metaphor of human life, in the creation of which every detail plays its metaphoric role. Thus we find Mr. Knight disclaiming here a narrow view of the term "imagery," and declaring: "My own studies have attempted to offer interpretations of the whole art-form, in all its ramifications, story, persons, atmosphere."

Knight's Method

The essays in the present volume (on *Julius Caesar*, *Hamlet*, *Macbeth*, *Coriolanus*, and *Antony and Cleopatra*) should make it clear that Mr. Knight's method is by no means a narrow one. He is deeply concerned with "character" as a part of the "complex pattern of all"; he is deeply concerned with ideas and moral issues as they grow out of the "massed structure which is the whole play." The two essays on *Antony and Cleopatra* show the method in its full maturity; modern criticism could afford to stake its reputation on the insights contained in these two brilliant and profound essays. In the first of these the imagery streams before us: of worldly empire, of feasting and physical love, of natural fertility; and then, in the second, we see how all this infinite variety "melts" into the "gyrating" Cleopatra, the "wavering" Antony, how the whole play ebbs and flows between lust and love, dissipation and duty, doubt and faith, West and East, until these opposites are "all equally blended in a finely-wrought, harmonious, complexity." The last phrase represents the essence of the critical methods and standards fostered by Mr. Knight, along with Mr. Eliot, Mr. Richards, Mr. Leavis, and our own Southern Critics: to explore, to display, to admire this harmonious complexity, and to profit from its subtle illumination of human life.

"Certain Other Qualities"

The Imperial Theme, of course, contains its share of certain other qualities in Mr. Knight's work which have exasperated many of his readers. His streams of imagery, though fundamentally valid, sometimes include materials of only the most tenuous relevance. His style, usually forceful and eloquent, becomes at times feverish and incoherent. In his eagerness to convey the repetitive insistence of Shakespeare's images and themes, Mr. Knight himself becomes too insistent, too repetitious. But these are minor flaws: part of that excess of zeal which has also led Mr. Knight to speak, frequently, with a tone of tart impatience toward traditional scholarship, thus creating an impression that the critical method which he represents is, somehow, at odds with learning.

But this cannot be so; quite the opposite would seem to follow: for the very effort to grasp the full complexity of the literary work demands that we recognize every nuance of a word; and this cannot be done without the assistance of textual, linguistic, and historical studies. Mr. Knight's own abstemious footnotes show that he has in fact consulted a good many of these studies. His failures in tact and tone are those of the active revolutionary: but in the more stable world of recent criticism, it is, I think, increasingly clear that Mr. Knight's mode of interpretation can have no basic quarrel with scholarship.

* N. Y., British Book Centre, 1951, pp. xiii, 367, \$4.75. (London, Methuen, 3rd ed. 1951.)

Shakespeare Miscellany

"NOT OF AN AGE . . .": Orson Welles' movie version of *Othello* was co-winner of the Grand Prix at the Cannes Film Festival in France. Renato Castellani, director of the Italian co-winner starts work on *Romeo and Juliet* in Verona in July.

FINANCIAL NOTES: The Oliviers were reported to have turned down \$100,000 for a single telecast of *A & C* . . . Gilbert Miller says that his favorite dramatist is Shakespeare because he doesn't collect royalties. . . . The salaries of the more than 24 stage hands required to manipulate the sets of last year's *R & J* (Olivia de Havilland) made it impossible to continue the production . . . and the stage-hands' bill at Gilbert Miller's Theatre for *A & C* reputedly cost more in NYC than the entire London production. . . . Anthony Quayle, director of the Shakespeare Memorial of Stratford reports that it costs about £6000 to mount a play and it is this economic consideration which prompts repetition of a last year's production.

MISCELLANEA: Orson Welles will star in a N. Y. production of *Othello* next fall. . . . John Gielgud coming to N. Y. with productions of *Much Ado* and *The Winter's Tale*. . . . MGM at work on script of *Julius Caesar*. John Houseman will direct an all star cast. . . . Brandon Films of NYC, has available for booking a 100 minute Avon production of *Julius Caesar* directed by David Bradley who plays Brutus. The Rosenwald Museum was the Roman Forum, Soldier's Field (Chicago) the Coliseum, and the sand dunes of Lake Michigan the battle field of Philippi. The sets cost \$10,000,000 but the production itself cost only \$15,000.

THE LIVING SHAKESPEARE

by

Oscar J. Campbell

Columbia University

The Complete texts of 22 plays are included here. Dr. Campbell has supplied informative glosses and annotations for each play and has written several essays making use of the latest discoveries to provide the student with a stimulating account of the playwright's life and artistic development. From a review by Edward Hubler, Princeton University, in the April, 1950 *College English*: "Both Professor Campbell and his publisher have been careful to consider the convenience of the reader. The notes are at the bottom of the page, and the introductory essays place the material of widest interest at the beginning. In the general introduction the known facts of Shakespeare's career are discussed with the admirable lucidity which Professor Campbell's readers have come to expect of him. The book is handsomely printed in large, clear type. It is a model of what a double-column book should be." 1949—\$5.50

THE MACMILLAN CO., N. Y.

Harold C. Goddard's

The Meaning of Shakespeare*

Helen Goddard Worthen

Dr. Marder has set me the difficult task of writing about my father's book—a book which is so much a part of me that I cannot conceive of any vital situation in which my response would not be affected by the ideas and attitude toward living it expresses. For many years, this was a feeling shared only by the members of our family with whom each chapter was discussed. To find so many readers now putting into words just what we have felt about the book for so long is an exciting experience. With Clifton Fadiman "I seem to carry it inside me, like a thing alive."

In view of the current contest in *The Shakespeare Newsletter*, readers will be interested to know that one of the titles my father considered for the book was "Shakespeare for Our Time." *The Meaning of Shakespeare* was assigned by the publisher after my father's death.

There have been many fervent comments showing that my father is bringing Shakespeare to life for his readers as he did for his students at Swarthmore. John J. Niles writes (in the Louisville *Courier-Journal*) that "though this book is truly about Shakespeare, it is even more about the modern world and the people in it and how they might understand themselves and one another." And May Lamberton Becker of the New York *Herald-Tribune* writes that "it is one of the best books to make you think and realize what life is and can be; it's a living book, which is what Shakespeare deserves."

The Con's . . . and Pro's

It is precisely this personal, humane quality of the book which, with its profound, if unconventional scholarship ("daring to the point of rashness," as Fadiman said) has drawn fire from certain scholars. While paying tribute to the author as man and teacher, they have found the book "deeply subjective," its interpretations "addled . . . eccentric . . . topsy-turvy" (Oscar J. Campbell), "ego-centric . . . irrational . . . incurably irresponsible and romantic" (Robert M. Smith), with "at best a tenuous relation to Shakespeare" (Milton Crane).

Other scholars have disagreed and have taken the opposite view, among them Joseph Remenyi, who wrote (in the *Journal of Aesthetics*) that "While there are Shakespeare scholars whose pedantry tries the patience of the reader, others judge and experience him as a masterful medium of creative imagination. Such is the approach of Professor Goddard. As a commentator and interpreter he knew how to guard himself against academic abstractions and romantic effusion. In a similar vein Matthew Black remarked that 'certain adverse criticisms would indicate that the critics had made the fundamental mistake of condemning the book for not being what it was never intended to be. It is reaching the great audience who wish to read Shakespeare but not to enter upon the dry task of digging out new facts about him.'"

Difficult Paths

That the book would disturb some critics was to be expected. New paths are often difficult to follow.

Many readers agree with Dorothy Canfield that the book is the distillation of a "constantly deepening love for Shakespeare such as few persons have felt" and that "love is a climate in which divination of the deeper inner meanings of a personality thrive as such divination never can in contacts that are on the intellectual plane only." They feel with William H. Beyer (*School and Society*) that it "reveals the very essence of Shakespeare," with Margaret Webster that it is "always basically illuminating," and with Mark Van Doren that "its discoveries are many and valuable" and that "it will make a real difference in the general understanding of Shakespeare."

To George R. Kernodle (in the *Quarterly Journal of Speech*) *The Meaning of Shakespeare* "may well be the most important book of Shakespearean criticism of this country"; to John Barkham (in the *Saturday Review Book Service*) "it is safe to predict that it will stand as a landmark in the literature that has grown up around the Bard"; to Marchette Chute it is "wise, lucid, and beautifully presented"; and to William S. Knickerbocker (in the *CEA Critic*) it is "indispensable for the general reader and is, indeed, primarily addressed to him."

To me, *The Meaning of Shakespeare* will remain the tangible expression of the spirit of a parent who devoted his life to Keats' "holiness of the heart's affections and the truth of Imagination."

* University of Chicago Press, 1951, pp. 691, \$6.00.

DISINTEGRATION OF THE WINTER'S TALE

That the present version of *The Winter's Tale* contains a 5th act different from the one seen by Simon Forman on May 15, 1611, is argued by J. E. BULLARD and W. M. FOX, who present two main lines of evidence to substantiate their claim. Antigonus sees Hermione in a vision at the end of the 3rd act and we must therefore conclude that she is dead. Furthermore, the business of the four acts seems to indicate that the action of the 5th act will concern only the recognition of Perdita, in which Autolycus was to have taken a greater part than now appears. To this must be added the fact that Shakespeare's source, Greene's *Pandosto*, does not contain a revivification of Hermione. It should also be borne in mind that Simon Forman who had a good memory—as revealed in his account of *Macbeth*—did not mention Hermione's revivification. When the present 5th act was written is not clear, nor is it possible to connect it with the fact that the peculiarities in the Folio text make it seem obvious that the original manuscript for the play was lost. ("The Winter's Tale," *Times* (London) *Literary Supplement*, March 14, 1952, p. 189.)

THE DISINTEGRATORS ATTACKED

C. B. PURDUM argues against Bullard and Fox's "far-fetched" theory saying that they have treated assumptions as evidence. Antigonus thinks Hermione is dead, therefore he has a vision about her. The recognition and restoration of Perdita is not the major element—the theme of the play is the "reconciliation of Leontes and Hermione and the two kings." Naturalistic explanations are not needed for *The Winter's Tale* and the "dramatic action has a logic of its own" as it stands. Nor has the play any "bibliographical peculiarities." ("The Winter's Tale," *TLS*, March 21, 1952, p. 205.)

FURTHER DISINTEGRATION OF THE WINTER'S TALE

RICHARD FLATTER defends the theory of Bullard and Fox and declares that they have not gone far enough. Having translated 18 of Shakespeare's plays into German, Flatter turned to *WT* and immediately felt that he was no longer translating Shakespeare—not because of "weaknesses in the plot, in the characterization, or of similar matters," but in regard to "mere technical aspects of style and diction." The play is full of "elaborate rhetoric" rather than "passion," and "cool intelligence" takes the place of emotion. Brackets, and brackets within brackets are used excessively, producing a cramped style. In the early and late plays "a person on entering the stage does not continue a line begun by a character already there, but starts a new line." In *WT* this is not so. There are no traces of pauses to be filled in with stage business as is usual with Shakespeare. Broken-off lines which are characteristic of Shakespeare's mature diction are virtually non-existent.

Flatter was practically convinced that the play was not Shakespeare's when he learned that Sir Henry Herbert had relicensed "an old play" called *WT* on Aug. 19, 1623 "thogh the allowed booke was missing." Shakespeare's share in the old play must have been similar to his share in *Henry VIII* or else it would not have been included in the Folio. Flatter disagrees with the studies of R. C. Rhodes and E. K. Chambers who posit actors parts as the source of the text. Memorial reconstruction may have been used by the author of the existing play but "the diction on the whole" is not Shakespeare's. Neither actors' parts nor "foul papers" could have been used. Flatter concludes that Shakespeare's *WT* "received a completely new text" in 1623. ("The Winter's Tale," *TLS*, April 4, 1952, p. 237.)

THE WINTER'S TALE RESTORED?

Scholarly skepticism is revealed by W. W. GREG who wonders whether *Cymbeline* and *The Tempest* have also been translated by Flatter. If not, the differences in style may merely be attributed "to the fact that it belongs to a special group of plays written in a novel style at the very end of Shakespeare's career." Greg also thinks that the "frequent use of parentheses" and other "graphic peculiarities" may be explained "by supposing that the Folio was set from Ralph Crane's transcript." By 1623 *WT* "was almost certainly in print" and furthermore Hemminge gave Herbert "his worde that there was nothing profane added or reformed." Because the play was returned without any additional fee for licensing, it must have been similar to the missing copy. Greg also points out that Chambers does not endorse Rhodes but remains "very sceptical." ("*Hamlet* and *The Winter's Tale*," *TLS*, Ap. 25, 1952, p. 281.)

REVIEW of PERIODICALS

BRUTUS A VILLAIN

By citing evidence from English poets (Dover Wilson had cited Dante's similar position) from Chaucer to Shakespeare's own time, D. S. BREWER makes a strong case for Shakespeare's believing in the medieval position that Julius Caesar was no tyrant and that Brutus's crime was a foul murder. This position is strengthened by examining references to Julius Caesar which appear in *2HIV* written before Shakespeare took to Plutarch. This is in direct contrast to strong Italian traditions making Brutus almost saintlike. Shakespeare's medieval respect for Caesar may have undergone some change when he read Plutarch's "idealizing life" and thus Brutus in Shakespeare's play became more complex. This view strengthens the hand of those who see Brutus as a less admirable character than does Dover Wilson. ("Brutus' Crime: A Footnote to *Julius Caesar*," *The Review of English Studies*, III:9, pp. 51-4, Jan. 1952.)

Shakespeare's
Tragic Frontier

WILLARD FARNHAM

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HAMLET'S YOUTH EXPLAINED

The arguments for Hamlet's youth, (he is so referred to several times in the play), even though he must be thirty years old according to the Sexton's reckoning, appear to be confirmed, says JAMES MCKENZIE, who cites an early Elizabethan manuscript which was reprinted in Hoyt Hudson's *The Epigram in the English Renaissance*, (Princeton U. Press, 1947). In the table which gives the seven ages of man the inclusive ages are: Infancy, 7 yrs.; boy, 14 yrs.; adolescent, 28 yrs.; youth, 40 yrs.; man, 60 yrs.; old man, 78 yrs.; and decrepit man, 'usque ad finem vitae.' It is claimed that this scheme was common knowledge in Shakespeare's time. ("Hamlet: A Youth," *Notes & Queries*, 197:4, p. 76, Feb. 16, 1952.)

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TIME AND CHANGE IN T & C

The conception of life's tragedy came to Shakespeare in many ways, says L. C. KNIGHTS, one of which "was simply a heightened awareness of what the mere passage of time does to man and all created things." Time and mutability are considered in the Sonnets, and in *2HIV* also "the controlling theme is time and change." This kind of thinking led Shakespeare to two other preoccupations—"death and with appearance and reality"—and out of these thoughts were crystallized his great perceptions. In *Troilus and Cressida* Shakespeare's investigation of the "world of appearance" leads to no conclusions. The Greeks are committed to appearances and therefore to time. "Accept time as the governing reality and you can only see good deeds as 'scraps' devoured by oblivion. All that remains is anxiety-ridden struggle . . . to keep up with the fleeting present." The "Greeks stand for public life and an impersonal 'reason,' divorced from feeling and intuitive intelligence. The Trojans are their complementary opposites." But there is a similarity in the Greeks' devotion to reason and the Trojans' to love in that both are subject to change by time. There is "identity in opposition" in both forces and Shakespeare shows both strongly endorsed—then as strongly attacked.

Why has time such "overwhelming power?" The answer to which the play tends "is that time is an ultimate reality to those who live in a world of appearance—whether an 'objective' social world, perceived and controlled by practical reason, a world from which something essential is missing, or a subjective world like *Troilus's* from which reason is excluded." Both are equally flawed. "If *Troilus and Cressida* suggests that subjugation by time and appearance results from false choice and misdirection of the will, the next step is to bring to consciousness the 'irrational' forces that underlie choice and will. We are forced to ask ourselves nothing less than, What is essential human nature?" Hector in II.2 tells us that "value dwells not in particular will; . . . And the will dotes that is inclinable." To understand the "inclinable" will would "take us to the heart of the human mystery"—and since Lear opens with an assertion of will, it is in that play we must seek our answer. ("Troilus and Cressida" Again," *Scrutiny*, XVIII:2 pp. 144-57, Autumn, 1951.)

DOUBLE-TIME FOR DOUBLE CROSS

The "double time" theory which is used to explain away ambiguities of time in Shakespeare's plays is too tenuous, says KENNETH MUIR, of the University of Leeds, when applied to the occasion for adultery in *Othello*. Actually there was no time for adultery in the play as written. If the audience and Othello "were given time to think, they would realize the impossibilities involved in the action of the play." After carefully planting the seed of suspicion "Iago deliberately leaves Othello to himself." Only after Othello's mind is sufficiently tainted does Iago further incense the Moor by the account of Cassio's dream. When the effect on Othello is seen, then Iago produces the ocular proof in the handkerchief. Thus by varying degrees Othello is made to believe the impossible and it is this rather than double time which makes the action plausible. ("Double Time in 'Othello,'" *Notes & Queries*, 197:4, pp. 76-7, Feb. 16, 1952.)

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